

as one) *yathā kañcanapātiyā silālekheva* (for -*lekhā iva*; Att and Mhbv read *silālekhe va*) *me niccam sabbam sutam na nāsaye*.

7. Sugata/Tathāgata “Buddha”

PED translates *Sugata* as “faring well, happy, having a happy life after death”,²³ but if that were correct, then all those born in a *sugati*, which includes all men,²⁴ would be called *sugata*. I regard the word *Sugata* as having the same relationship to *sugati* as *duggata* has to *duggati*, i.e. the implied -*gati* is not being used in its technical sense of “(category of) rebirth”. So *duggata* is used in a general sense “(one who is) in a bad way” = “poor”, whereas *Sugata* is used in a very specialised sense “(one who is) in a (particularly) good way” = “Buddha”.

The same applies to the word *Tathāgata*. PED states that its derivation is uncertain.²⁵ It was long ago pointed out that it occurs in the Prakrit form *tahāgaya* in Jain literature, although Thomas hinted that the word was possibly not of Aryan origin, because “in its use in the scriptures there is no trace of the Sanskrit meaning contained in *tathā* and *gata*”.²⁶ If, however, we assume that -*gata* is used in the same way as in *sugata* and *duggata*, then we can see that it means “(one who is) in that sort of (= very good) way”. For the force of the demonstrative, we can compare *tādi(n)* “of such a kind = excellent”.²⁷

Cambridge

K.R. Norman

²³ See PED, s.v. *Sugata*.

²⁴ Cf. *tattha sugatiggahanena manussagati pi saṅgayhati*, Vism 427,28.

²⁵ See PED, s.v. *tathāgata*.

²⁶ See E.J. Thomas, “Tathāgata and *tahāgaya*”, BSOS, VIII, 1936, pp. 781-88 (p. 787).

²⁷ See K.R. Norman, *Elders' Verses I*, p. 131 (ad Th 41).

TUÑDILOVĀDA: AN ALLEGEDLY NON-CANONICAL SUTTA

“The *Sutta of the Advice to Tuñdila*” is a short Pali text in both prose and verse. Although by title it is a *sutta* and the narrative attributes its contents to the Buddha, it is not included in the Pali Text Society’s edition of the Pali Canon. This is not to say that its contents are markedly different from other discourses in the Pali canon. On the contrary, the *Tuñdilovāda Sutta* provides a concise illustration, albeit an inspirational illustration, of the logic and structure of traditional Theravāda Buddhist practice.

The occasion for the discourse is a *dāna* given by the layman Tuñdila and his wife. After perceiving Tuñdila’s spiritual potential, but before delivering the discourse proper, the Buddha sends forth his six bodily rays. This is reminiscent of narratives in medieval Sinhala Buddhist literature where the Buddha is also sometimes said to use two means to convert beings, his manner of preaching and the performance of miracles.¹ The discourse then begins appropriately with an exposition of the benefits (*anisamsā*) which accrue to those who practice *dāna*. Significantly, the giving of *dāna* is portrayed here as an integral component of the attainment of *nibbāna*. An account of how *sīla* is always a necessary complement to *dāna* then follows. The exposition of the benefits of practicing *sīla* provides an occasion for an enumeration of first, the five precepts, and then the ten precepts. There is some incongruity in discussing all ten precepts in a discourse addressed to a layman, although this portion of the text may be more narrowly addressed only to the monks in the audience.² The benefits of guarding

¹ See, for example, Gurulugomi, *A māvatura*, edited by Kodagoda Nānaloka Thera (Colombo: Gunasena, 1967), p. 49.

² The repeated use of the vocative *bhikkhave* in this portion of the text may be taken in more than one way. It can be read as a limitation of the relevance of the

sīla extend, of course, to future births, including births in heavens, and the text then describes the length of life and pleasures found in various divine states. In a crucial turning point, the *Tundilovāda Sutta* says that such pleasurable courses of life are to be both desired and renounced. The text then refers to the inevitable suffering that comes from desire, and from the life of a householder in general. As is the case with life in a heavenly state, household life is to be both desired and despised. The benefits of renunciation are then extolled. The text ends with an extended simile of the city of *nibbāna*, in which the city's gate, for example, is identified with perfect generosity (*dānapāramī*).

The *Tundilovāda Sutta* as a whole thus illustrates a traditional Theravādin understanding of “the gradual path,” to use George Bond’s phrase for “the hierarchy of means and ends necessary to relate the dhamma to a variety of people and yet to maintain the belief in one ultimate goal and one ultimate meaning of the dhamma.”¹

As the above summary suggests, the *Tundilovāda Sutta* is scarcely noteworthy because of its contents. Rather, it deserves scholarly attention because it is “an allegedly non-canonical sutta.”² Its significance to the student of the Theravāda was first recognized by Hugh Nevill, who collected three manuscripts containing the text during his government service in Sri Lanka at the end of the nineteenth century, and his own comments are worth extended quotation:

immediate comments to different implied audiences. It also can be taken as evidence that this portion of the text has in fact an origin in another text.

¹ George D. Bond, “The Gradual Path as a Hermeneutical Approach to the Dhamma,” in *Buddhist Hermeneutics*, edited by Donald S. Lopez, Jr. (Honolulu: University of Hawaii Press, 1988), p. 34.

² This description is K.D. Somadasa’s and is found in his *Catalogue of the Hugh Nevill Collection of Sinhalese Manuscripts in the British Library*, Volume I (London: The British Library, and Henley-on-Thames: Pali Text Society, 1987), p. 27. It is a pleasure for me to acknowledge that the edition presented below is a small fruit of this learned scholar’s valuable work.

This is a very important work to the student of Buddhism, as it evidently forms like the *Kusala sutta*, a portion of the heretical works of one of the schisms, once so powerful in Ceylon. There is nothing in the contents which can be pronounced unorthodox, beyond the fact that the sutta does not occur in the *Nikāyas*. The materials are an elegant and masterly compilation of the doctrine from the *Sutta piṭaka*, composed in a simple and earnest spirit. Gāthas occur at intervals and those relating to dānam or alms struck my friend Dr. Neuman, when read to him by my pundit, as very similar in general style to the *Mahādāna* of the *Jātaka*. Other gāthas remind me of the *Nidhikaṇḍa* sutta of the *Khuddakapāṭha*, in much of which I recognize great antiquity, though my opinion is really of no value. Dr. Neuman’s remark however, though made casually, strikes me on consideration, as very important. There is a primitive simplicity in such stanzas as ‘Sabbam dhammena¹ labbhati.’²

I would set aside Nevill’s speculations about the institutional or sectarian affiliation of the text, for which there is little independent evidence. Likewise, I am wary of Nevill’s estimation of the text’s date, since he sometimes had a predilection to date those texts he judged important as also early. More important to me is Nevill’s recognition that there are other texts like *Tundilovāda*, in so far as they are *suttas* which are not found in the generally acknowledged Pali Canon. Nevill mentions the *Kusala Sutta*, but other examples include the *Sāra Sutta*, the *Brāhmaṇapaṭha Sutta*, the *Maranañāna Sutta*, and the *Devadūta Sutta*, all of which are found in Nevill’s manuscript collection. Another text with some similarities to these suttas, but also with important differences, is the Sinhala-language *Sumana Sutraya*, described by

¹ Sic. The manuscripts in the Nevill collection actually read *dānena*.

² Somadasa, *Nevill Collection Catalogue*, I, pp. 27–28

Malalgoda in his article on Buddhist Millenialism.¹ These texts — and one must wonder if there are more — have received little scholarly attention, and at this point, it is impossible even to say whether they form a single class of texts, much less to generalize about their collective character. It is equally impossible to say at this point whether these texts, all found in Sri Lanka, share anything with the “apocryphal” Buddhist literature of Southeast Asia, such as the *Paññāsa Jātaka*, the *Malleyyatherasutta*, and the *Jambupatisutta*.² All the same, their very existence raises a number of questions, and I hope that this edition will be but a step to the further study they deserve. Whether or not such texts form a distinct body of Pali literature that deserves a name like “deutero-canonical,” they may at least assist us in our continuing inquiries about the nature and role of the Pali Canon in the Theravāda.

The comments of Nevill quoted above suggest that he found the canonical guise of the *Tundilovāda Sutta* convincing. It is easy to share this impression. The text begins with *evam me sutam*, the standard phrase which introduces all canonical discourses, and a conventional account of the circumstances in which the discourse was preached by the Buddha. As Nevill says, “there is nothing in the contents which can be pronounced unorthodox.” I too see nothing that would make it fail the most general test of scriptural authenticity accepted in the Theravāda: “[w]hen anyone claims to have an authentic text, its authenticity is to be judged simply by seeing whether it harmonizes with the texts (sutta and

vinaya) already current in the Sangha.”¹ Moreover, the *Tundilovāda Sutta* also has some commentarial works attached to it, although significantly not *atthakathā* or *tiikā*. The manuscripts found in London, and utilized in this edition, include Sinhala-language *sannayas* and Pali-language *pada änumas*, both commentarial genres popular during the Buddhist renascence which began in Sri Lanka during the Kandyan period. It is not possible to say, in any definitive way, whether such commentaries represent attempts to give the *Tundilovāda Sutta* more of the appearance of canonical authority, or instead are evidence that the text was indeed received as canonical. K.D. Somadasa’s survey of the holdings of Sri Lankan temple libraries, which lists 44 manuscripts distributed all over that island, at least would suggest that the *Tundilovāda Sutta* had some currency as a valued text;² I have, however, found nothing that would indicate that it was known outside Sri Lanka.

The full significance of the *Tundilovāda Sutta* can only be measured against a historical background that includes a closed Pali Canon, an idea which has long played a complicated role in the heritage of the Theravāda.³ This closed canon was at least nominally restricted to those works said to be “recited” at the first Buddhist councils, and especially the first *sangīti* held at Rājagaha. In a way that is reminiscent of commentarial justifications of the canonical status of the *Abhidhammapiṭaka*, one manuscript in London (given the siglum C below) includes a Sinhala-language *nidānapāṭhavistaraya* which says that

¹ Kitsiri Malalgoda, “Millenialism in Relation to Buddhism,” *Comparative Studies in Society and History*, 42 (1970), pp. 424–41. I would like to thank Professor Malalgoda for bringing the *Sumana Sutraya* to my attention.

² *Paññāsa-Jātaka*, edited by Padmanabh S. Jaini (London: Pali Text Society, 1981–83). For a brief description of the last two texts, see H. Saddhatissa, “Pāli Literature of Thailand,” in *Buddhist Studies in Honour of I.B. Horner*, edited by L. Cousins, A. Kunst, and K.R. Norman (Boston/Dordrecht: D. Reidel, 1974), pp. 215, 219.

¹ R.F. Gombrich, “How the Mahāyāna Began,” in *The Buddhist Forum*, Vol. I (London: School of Oriental and African Studies, 1990), p. 26. On the well-known four *mahāpadesa*, see Étienne Lamotte, “La critique d’authenticité dans le Bouddhisme,” *India Antiqua* (Leyden: E.J. Brill, 1947), pp. 213–22.

² K.D. Somadasa, *Lankāvē Puskola Pot Nāmāvaliya* (Colombo: Cultural Department, 1959), I. 34; II. 26.

³ See Steven Collins, “On the Very Idea of the Pali Canon,” pp. 89–126 above.

the *Tundilovāda Sutta* was recited at the first council by Ānanda after he had recited the five *nikāyas* of the *Suttapiṭaka*.¹

We may immediately ask why a text like the *Tundilovāda Sutta* would be written. To answer this we first need to have some idea of the time of its origin, and here we have little concrete evidence. Nevill implied that the text might be early because of perceived similarities between the language and style of the *Tundilovāda Sutta* and other Buddhist literature, such as the *Jātaka* verses, which are generally accepted as dating to the earliest strata of Buddhist literature. Such similarities, of course, may owe much to “the eye of the beholder,” and one could also note that there are similarities between the *Tundilovāda Sutta* and the *Kosala-bimba-Vaṇṇanā*, which Malalasekera dates to medieval Sri Lanka.² Even when such similarities can be extensively established, they may still not be a sure guide for dating a text, as we know from the archaism of the *Bhāgavata Purāṇa*.³

My own suspicion is that the *Tundilovāda Sutta* dates from the Kandyan period. This, however, is little more than an educated guess based on the inference that a text that had canonical status or authority in an earlier period would also have the kinds of commentaries typical of the time, such as *tīkā*. Informing my suspicion is the *Sumana Sutraya*, which from its contents can definitely be dated to the Kandyan period. Finally, I find it reasonable that a period that was characterized by both a low standard in Pali and indeed Buddhist learning, and a desire to effect a

¹ See Somadasa, *Nevill Collection Catalogue*, I, p. 99.

² On the latter text, see Richard F. Gombrich, “Kosala-Bimba-Vaṇṇanā,” in *Buddhism in Ceylon and Studies on Religious Syncretism in Buddhist Countries*, edited by Heinz Bechert (Göttingen: Vandenhoeck and Ruprecht, 1978), p. 283.

³ See J.A.B. van Buitenen, “On the Archaism of the *Bhāgavata Purāṇa*,” in *Krishna: Myths, Rites, and Attitudes*, edited by Milton Singer (Chicago: University of Chicago Press, 1971), pp. 23–40.

revival of Buddhist thought and practice could provide a fertile context for the acceptance of a work like the *Tundilovāda Sutta*. As happened with “apocryphal” Buddhist literature in other contexts, “suspicions concerning the authenticity of a text (may have) paled as its value in explicating Buddhist doctrine and practice became recognized.”¹

It is sometimes said that generally Buddhist “apocrypha” were the products of local religious concerns; thus Chinese Buddhist apocrypha “typically reflect their domestic author’s own religious interests and social concerns, which were not directly addressed in translated Indian texts.”² This provides a plausible motivation for contravening the limits of a closed canon, and is helpful for understanding a text like the *Sumana Sutraya*. Similarly, the corpus of Mahāyāna literature, containing distinctive and new teachings, suggests another plausible motivation for extending the limits of a closed canon. Neither of these motivations seems immediately applicable to the composition of the *Tundilovāda Sutta*. If nothing new was said, why was a new text needed or desired?

Perhaps that question itself is skewed by our common assumption that a closed canon had a rigid and inviolable force in the Theravāda. Steven Collins, in the article cited above, has gone some way to identify the historical background to the ‘fixing’ of the Pali Canon as a closed list of texts. At the same time, he has questioned whether this closed list has always been co-extensive with the body of functionally authoritative literature accepted in the tradition; Collins, to use his own terminology, raises questions whether we should take Canon 2 as simply

¹ Robert E. Buswell, “Introduction,” in *Chinese Buddhist Apocrypha*, edited by Robert E. Buswell (Honolulu: University of Hawaii, 1990), p. 13. This volume was to include, but now omits, an article on “The Apocryphal Jātakas of Southeast Asian Buddhism,” by P.S. Jaini, as announced by Steven Collins, “Preface,” in *Apocryphal Birth Stories (Paññāsa-Jātaka)*, Vol. I (London: Pali Text Society, 1985), p. vii.

² Buswell, p. 1.

equivalent to Canon 1. Frequent references to later monastic teachers in Buddhist literature as “masters of the *Tipiṭaka*” raise similar questions; does such a title imply that they had memorized the whole canon, or, as seems more likely to me, that they were judged to be in command of its contents. In these two instances and in others,¹ we are beginning to discern a spectrum of ideas about the *tipiṭaka* in the Theravāda tradition, and it may be that when judged against such a spectrum, texts like the *Tundilovāda Sutta* will not appear so anomalous.

We can perhaps be more specific about the probable sociology of knowledge necessary for the acceptance of the *Tundilovāda Sutta*. In a general sense, the same conditions — especially a widespread use of writing for recording scriptures — which Richard Gombrich suggested were necessary for the rise of the Mahāyāna,² were necessary here too. In addition, as one can see with only a glance at K.D. Somadasa’s catalogue of the Nevill manuscript collection, the written *Suttapiṭaka* was frequently transmitted not as a whole or even in the five *nikāyas*, but as individual *suttas*, either separately or as part of ad hoc anthologies. It is easy to see that a new *sutta* could more readily gain acceptance in a context where the canon circulated and was known more in parts than as a whole. This acceptance may also have been facilitated by the fact that there is a *Tundila Jātaka* and the *Tundilovāda Sutta* may have been assumed to be a portion of that text.³

The text of the *Tundilovāda Sutta* contains a number of solecisms, although all are generally intelligible without emendation.

¹ The work of the anthropologists François Bizot and Charles Keyes is especially relevant in this regard; relevant references may be found in Steven Collins’ paper (pp. 89–126 above).

² Gombrich, “How the Mahāyāna Began,” pp. 21–30.

³ An apparent example of such a perception can be found in G.P. Malalasekera, *Dictionary of Pāli Proper Names* (London: Pali Text Society, 1960), s.v. *Tundila*.

Even though the *Tundilovāda Sutta* is often written in poor Pali, it is not without literary merit. I agree with Nevill’s judgement that at times it has a “primitive simplicity,” and I confess that I find the simplicity and vigor of its style pleasing.

The *Tundilovāda Sutta* frequently uses similes, although this is not simply another part of its literary style. As is well known, analogies, similes, and metaphors are a common feature of Theravādin homiletics. Indeed, analogy and simile were apparently considered very effective teaching tools, appropriate for even the dullest student. In the *Naṅgalisa Jātaka*,¹ for example, the Bodhisatta uses analogy as a teaching method of last resort with a dullard, thinking that “making comparisons and giving reasons, and the continuous practice of comparing and reasoning on his part will enable me to impart learning to him.”² This method is particularly visible in the *Tundilovāda Sutta* in a sequence about *kāmā*; to take one example: “desires are like a boil filled with pus because both have a stinking nature” (*duggandhabhāvena pūtiparipunnagandupamā kāmā*).

The most elaborate simile in the *Tundilovāda Sutta* concerns the city of *nibbāna*. The basic idea of the city of *nibbāna* is quite common in the Buddhist literature of medieval Sri Lanka, but the term also seems to be a conventional form of reference rather than a live metaphor. The *Tundilovāda Sutta*’s long application of the parts of a city, standard in poetic imagination, to *nibbāna* is thus of some interest. I am not sure, however, that the serial simile is intended as a device for extending understanding through the process of “comparing and reasoning” referred to in the *Naṅgalisa Jātaka*. I find it hard to comprehend how the watchtower (*aṭṭalaka*) of the city is similar to *samādhi*: should we really

¹ J I 446–49.

² *The Jātaka or Stories of the Buddha’s Former Births*, Vol. I, translated by Robert Chalmers (London: Pali Text Society, 1969), p. 272.

try to reason and infer so much that enstasy is perceived as similar to the place where one expects the guards to keep their eyes open? But the long serial simile of the city of *nibbāna* is not without precedent in Pali literature. In the *Ānguttara Nikāya*, there is a serial simile about the ‘rajab’s citadel’,¹ where the gate-keeper is appropriately said to be mindfulness; in the *Apadāna*, there is a serial simile about the city of *Dhamma*, where the watchtower (*aṭṭalaka*) is mindfulness; and in the *Milindapañha*, there is an exceptionally long simile of the city of *Dhamma* where *viriya* is the watchtower.² Although these three examples seem to have more synthetic coherence than the simile in the *Tundilovāda Sutta*, none of them have much immediate force, whether for persuasion or for clarification, even when they are compared with some of the well-worn metaphors used in connection with *kāmā*. For me, the rhetorical purpose of these serial similes remains unclear. While this is not the place to begin a comparative study of their logic and force, we can at least see that such a comparison will contribute to our understanding of the varied roles of metaphors and images in Buddhist homiletic literature.

The edition presented here is based on seven direct witnesses found in six manuscripts. All of the manuscripts are located in London, and thus the sigla assigned to the witnesses are largely arbitrary, and only group the manuscripts according the libraries where they are found:

A: British Library Or 6599(21). Text only. 17 folios (ka-kha). A nineteenth century copy.³

¹ *The Book of the Gradual Sayings*, translated by E.M. Hare (London: Pali Text Society, 1978), p. 73.

² A IV 105–11; Ap 44; Miln 330–45.

³ This manuscript is described in K.D. Somadasa, *Nevill Collection Catalogue*, I, pp. 27–28.

B: British Library Or 6599(20). Text and *pada ānuma*. 20 folios (khr-gl). A nineteenth century copy.¹

C₁: British Library Or 6600(41) V. Text and *pada ānuma*. 14 folios (khe-gl). A nineteenth century copy.

C₂: British Library Or 6600(41) I. Text and *sannaya*. 21 folios (sva-khī). A nineteenth century copy.²

X: Library, School of Oriental and African Studies, University of London 43736. Text only. 6 folios (kai-ga). Probably a nineteenth century copy.

Y: Library, School of Oriental and African Studies, University of London, 43737. Text and *sannaya*. 21 folios (ka-khu). Probably a nineteenth century copy.

Z: Library, School of Oriental and African Studies, University of London, 43738 Text and *sannaya*. 31 folios (ku-ghi). Probably a nineteenth century copy.³

The witnesses naturally fall into three groups, according to whether they represent the text alone, or with either a *sannaya* or a *pada ānuma*. One might suspect that a grouping based on what are really different genres would exclude the possibility of contamination, but this has not been the case. Beyond this, the witnesses may be divided into two groups, according to relationships based on similarities of readings. Finally, I suspect that all manuscripts are copies of a single exemplar, which was not the original archetype. All manuscripts share a common, and a surprisingly obvious, error in the last *gāthā* of the text. It is this error which suggests a common source for all manuscripts, although admittedly it is a rather slim basis for such a judgement. I should note

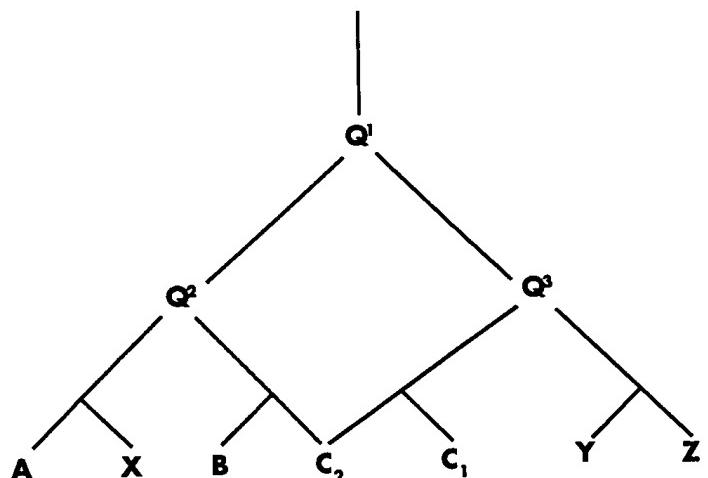
¹ This manuscript is also described in Somadasa, *Nevill Collection Catalogue*, I, p. 27.

² Both witnesses found in manuscript C are described in Somadasa, *Nevill Collection Catalogue*, I, pp. 98–100.

³ The *sannayas* found with witnesses C₂YZ are often substantially different from each other.

this instance is the only place where I have emended the text against the authority of all the manuscripts.

The following chart shows the approximate relationship among the different witnesses, with Q standing for “*quelle*,” hypothetical source; the divisions do not imply a lack of contamination:



This chart simply represents affinities among manuscripts, not a stemma. Since this distinction was fundamental to the methods employed in making this edition, it deserves some explanation.

The editing of Pali texts is entering a new era. Earlier editions were quite frankly provisional, working tools meant to get the study of Pali literature underway.¹ We are now at a point where a re-examination

¹ See, for example, the “Foreword” by C.A.F. Rhys Davids to *The Visuddhimagga*, edited by C.A.F. Rhys Davids (London: Pali Text Society, 1920), p. viii.

of these provisional editions seems required, but this means, as K.R. Norman has said, “[w]e must then face the question: ‘What is an accurate edition of a Pāli text?’”¹ In answering this question, we may have to admit that accurate editions can be produced according to different editing methods, and that various methods may be more appropriate to different kinds of texts.

I have not attempted an edition based on a stemma here. This is not to imply, though, that I have decided that the difficulties inherent in the stemma method cannot be overcome sufficiently for the reconstruction of the originals of early Pali literature,² or that the stemma method cannot be helpful for reconstructing the history of Indian texts.³ Without addressing such questions, I have only decided that the stemma method is not appropriate for editing the *Tundilovāda Sutta*. This decision reflects my suspicion of contamination in the limited number of manuscripts available to me, but more importantly, it is based on a doubt about whether the stemma method is appropriate for any late Pali text from Sri Lanka or Southeast Asia. Success in reconstructing a stemma depends on the recognition of shared errors and variants, by which the historical relationships among witnesses is defined. This recognition, however, is only possible when the editor can establish a relatively uniform standard of language against which mistakes can be

¹ K.R. Norman “Pāli Philology and the Study of Buddhism,” in *The Buddhist Forum*, Vol. I (London: School of Oriental and African Studies, University of London, 1990), p. 34.

² For a useful survey of criticisms of the stemma method in another field, see Alfred Foulet and Mary Blakely Speer, *On Editing Old French Texts* (Lawrence: The Regents Press of Kansas, 1979), pp. 1–41.

³ See, for a valuable discussion of this question, Oskar von Hinüber, “Remarks on the Problems of Textual Criticism in Editing Anonymous Sanskrit Literature,” in *Proceedings of the First Symposium of Nepali and German Sanskritists 1978* (Kathmandu: Nepal Research Centre, 1980), pp. 28–40.

recognized, and such a clear standard is still lacking for the Pali of the late Theravāda.¹

Thus, to avoid creating a text that is simply a patchwork of readings that no Buddhist reader ever knew, this edition was prepared using a base model method. I hope that this at least gives a reasonably good text, such as could have been available to a reader in nineteenth century Sri Lanka. Z was selected as the basic manuscript for the edition, because I found it consistently to have the best readings in places where other manuscripts had obvious errors. This is not to say that Z is completely free of mistakes, and the other manuscripts thus have served as controllers for the reading of Z, as well as sources of true variants. I have found that A, while having many more mistakes than Z, is often a source for such variants, which is not surprising given the affinities of the manuscripts noted in the chart above. It has thus been singled out as a kind of secondary basic manuscript. Thus both Z and A could, if one were so inclined, be completely reconstructed (except for the routine changes in orthography to be noted below) from the critical apparatus provided in the notes. Rejected readings of these two manuscripts, usually errors in spelling, are contained in brackets [] in the notes. XBC₁C₂Y are controllers; their rejected readings are included only out a desire for completeness and are contained in parentheses () in the notes. Except for the single instance noted above, no emendation has been made in the edition against the authority of the manuscripts. I have noted places where emendation does seem necessary and have also suggested some plausible emendations in the critical apparatus.

¹ For a very useful introduction to the linguistic variety found in Southeast Asian Pali, see G. Terral, "Samuddaghosajātaka — Conte Pāli tiré du *Pannasajātaka*," *Bulletin de l'École française d'Extrême-Orient*, XLVIII (1954), pp. 249–350.

I have routinely made some corrections in orthography in the edition without any acknowledgement in the critical apparatus. After the sixteenth century, the tradition of orthography in Sinhala, with respect to the letters "n," "ñ," "l," and "ļ," became confused, and these letters were used indiscriminately. This affected the transmission of texts both in Sinhala and Pali.¹ This confusion was not completely corrected until the twentieth century, and it is very apparent in all the manuscripts used in the edition. Similarly, the Pali "e" was pronounced as a Sinhala "ē", and the latter mode of representation is sometimes found in the manuscripts. All of these variations could have occurred to different copyists at similar points. Thus, these polygenetic "errors" have no value for constructing an edition, and there seems little reason to add to the number of notes by their scrupulous citation. The copyists of some of the manuscripts had a predilection always to write a long "ī," even where an "i" would be expected. The nature of Sinhala script also means that it is sometimes difficult to distinguish "u" and "ū"; I have often been guided by expectations of standard Pali.² In these cases there is some consistency, but still little value in their notation; their occurrence has not been included in the critical apparatus. The spelling of *nagara* has also been standardized; I have ignored the inconsistent use of the half-nasal, although this has long been noted as a frequent variation.³ It strikes me that this is also a polygenetic variation, with little value for establishing a text.

Finally, I would like to acknowledge that the collation of manuscripts for this edition was done in London while I was on a research leave funded by the American Council of Learned Societies and

¹ See Julius De Lanerolle, "Orthography," in *A Dictionary of the Sinhalese Language*, Vol. I, Part I (Colombo: Royal Asiatic Society — Ceylon Branch, 1935), pp. xxxix–xlvi.

² On the confusions of these vowels in Southeast Asian Pali, see Terral, p. 310.

³ See Oscar Frankfurter, *A Handbook of Pāli* (London: Williams and Norgate, 1883), p. 7. Frankfurter calls this half-nasal "a mistake of the Sinhalese copyists."

Loyola University of Chicago. The generosity and assistance of Dr. Tadeusz Skorupski, Steven Bunes, and Patti Schor made the final machine-readable production of this edition possible. My friend, Dr. M.W. Wimal Wijeratna, both assisted and encouraged me in the collation; his help was indispensable in more ways than can ever be specified. My teacher, Professor G.D. Wijayawardhana, went over a draft of the edition with me, and made many suggestions for improvements, too numerous for individual citation in the notes. As with so much of my work, this edition would not have been possible without his help. To each of these institutions and individuals, I offer my sincere thanks.

NAMO TASSA BHAGAVATO SAMMĀSAMBUDDHASSA

Evaṁ me sutam.¹ Ekam̄ samayaṁ Bhagavā Kapilavatthunagaram upanissāya Rohananadiyā tīre² Nigrodhārāme viharanto devamanussānam saṁgaham̄ karāṇathāya³ madhurassarena dhammaṁ desento bahudevamanusse⁴ saggamokkhamagge patiṭṭhapento⁵ Nigrodhārāme paṭivasati. Tena kho pana samayena tasmiṁ⁶ yeva Kapilavatthunagare Tuṇḍilo nāma gahapati paṭivasati. So⁷ gahapati mahāvibhavasampanno bahudāsadāsi ca gomahisādayo ca dhanadhañño suvaṇṇarajatādīnī⁸ bahutarā bahukoṭṭhāgārāni⁹ sampanno ahosi. Bhariyāpissa Irandatī hoti.¹⁰

¹ A [sutam]

² A nadītīre

³ A saṅgahakarāṇathāya; Z (karathāya)

⁴ C₁ C₂ (bahudevamanussesu)

⁵ AX [patiṭṭhanto]

⁶ Z [tasmin]

⁷ B omits so

⁸ BC₁C₂ svannarajatādīnī

⁹ The plural instrumental would usually be expected here, e.g. bahukoṭṭhāgārehi.

¹⁰ Y ahosi

So gahapati ekadivasam¹ Bhagavato dhammadesanam̄ sotukāmatāya dīpadhūpagandhamālādinī gāhāpetvā yena Bhagavā tenupasam̄kami.² Upasam̄kamitvā Bhagavantam abhivādetvā dhammasabhaṁ³ nisinno dhammaṁ suṇati. So gahapati dharmadesanāya pasiditvā evam̄ cintesi:⁴ Aham̄ pubbesu dinnadānassa nissandena sucaritadhammena imasmim̄ yeva attabhāve mahādhano mahābhogo jāto. Puna⁵ idāni dānam̄ dātum⁶ vatṭatīti cintetvā Bhagavato dharmadesanāya pariyośāne Bhagavantam vanditvā utṭhāyāsanā parivārehi saddhim⁷ attano geham̄ gantvā⁸ bhariyam̄ pakkosāpetvā evam̄ āha: Bhadde⁹ aham̄ dānam̄ dātukāmomhīti.¹⁰ Sā¹¹ tassa¹² vacanam̄ sutvā, sādhu devā ti sampaticchhi. Ubho pi jayampatikā dānassa vidhim̄ sajjetvā attano nivesanassa purato mahāmaṇḍapam kāretvā¹³ Buddhapamukhassa bhikkhusaṁghassa nimantetvā maṇḍapamajjhe nisidāpetvā nānākhādaniyābhojanādī hi¹⁴ sampinḍetvā mahādānam̄ pavattesi.

¹ B ekam̄ divasam̄; A [ekadivasan]

² A omits upasam̄kami

³ Y (dhammasabhaṁ)

⁴ A cintetvāsi

⁵ A punā

⁶ C₂Y (dātun)

⁷ Y (saddhim); C₂ omits saddhim

⁸ C₁ gehagantvā

⁹ BC₁YZ bhaddenī

¹⁰ X dātukāmomha ti

¹¹ X (yā)

¹² Z satiavacanam, although the sannaya glosses as if reading tassa.

¹³ C₂ kārāpetvā

¹⁴ My word division here is based on an expectation of an accusative plural, with sampinḍeti, instead of reading an instrumental plural. Admittedly, the hi, attested in all manuscripts, then seems unnecessary in this context.

Atha kho¹ Bhagavā bhakkiccāvāsāne Tuṇḍilagahapatikassa katadānasambhāram disvā esa gahapatiko² pubbe katadānasambharena³ ajeva tīsu⁴ parimodito bhavissati,⁵ idāni pana tassa⁶ Tuṇḍilagahapatikassa pasādetum⁷ vatṭatīti cintetvā acchariyarūpam pāṭihāriyam akāsi. Buddhānam sarirato nīlapitālohitavadātamañjetṭhappabhassaravasena⁸ tāni chabbañaramsi vanṇāni vissajesi. Tiriyahāgena anantalokadhātum⁹ pakkhandim̄su. Adhobhāgena paṭhaviyā¹⁰ udakapariyantam vinivijjhitvā yāva¹¹ heṭṭhā avīcikā dhāvanti. Uparibhāgena uggantvā yāva bhavaggā dhāvanti. Ettakam panaṭhānam¹² yeva¹³ ajjhotaritam¹⁴ ahosi. Tadā Tuṇḍilagahapati¹⁵ īdisassa¹⁶ pāṭihāriyavilāsam¹⁷ disvā acchariyabbhuto¹⁸ pana manasā pītipharitam¹⁹ hadayam ahosi.

¹ C₁ places *atha* *kho* after *bhakkiccāvāsāne*

² C₂ *gahapati*

³ A [sambhare]; C₂ (*sambharam*)

⁴ A then inserts *manesu*

⁵ The meaning here is not immediately obvious. I would suggest that the Buddha is thinking that because of the fruit of *dāna* done previously, Tuṇḍila today will be thoroughly happy in three “places,” that is, he will be happy about his past, present, and future.

⁶ C₁ omits *tassa*

⁷ A [pasādetun]

⁸ A omits *avadāta*; AXZ [°mañjetṭhappabhassara-]

⁹ Y (*lokadhātun*)

¹⁰ Z omits *paṭhaviyā*

¹¹ X (*yā*)

¹² Non-standard sandhi for *pana ṭhānam* ?

¹³ B omits *yeva*

¹⁴ Emend to *ajjhottharitam* ?

¹⁵ AB *gahapatino*; C₂ *gahapatiko*; Y *gahapatiputto*

¹⁶ B (*idissa*)

¹⁷ C₂ *pāṭihāriyam*

¹⁸ B *acchariya abbhuto*

¹⁹ C₂YZ *pītipūritam*

Atha kho Bhagavā tassa ajjhāsayam ñatvā idāni assa dānam vanṇitum¹ vatṭatīti cintetvā gahapatiṁ etad avoca, Bho gahapati, ajjadivase te ativiya mahantam dānam² dinnam. Dānam hi³ nāmetam porānakapaṇḍitānam paveṇiyā ti. Gahapati, aham pubbe bodhisattassa kāle aparipakkaññena⁴ bodhiññānam gavesanathāya caranto mahādānam adāsim⁵ yevāti. Tena phalena idāni buddho hutvā⁶ sabbaññutaññānam paṭilabhissāmi.⁷ Thapetvā dānam, buddhapaccekabuddhā arahantādini⁸ paṭivijjhitum nāsakkhiṁsu.⁹ Tasmā dānam hi nāmetam mahapphalam mahānisam̄sam̄ hotīti vatvā Tuṇḍilagahapatikassa dānānisam̄sam̄ pakāsento Satthā imam̄ gātham āha:¹⁰

Dānam¹¹ issariyabbhutam¹² dānam bhogam upaṭṭhitam,
Dānam atthānurakkhā ca dānam sukham¹³ pavaddhittam.

Aggassa vattum dadatam aggam puññam¹⁴ pavaddhati,
Aggo āyuñca vanṇo ca yaso kittisukham balam.

¹ C₂ omits *vanṇitum*

² Y *dhānam*

³ Y (*dānarhi*)

⁴ C₂ *aparipakkaññāto*

⁵ YZ [*āsi*]; BX (*adāsi*)

⁶ BC₂Z [*sutvā*]

⁷ The future would not normally be expected here.

⁸ C₁ *arahantādi*

⁹ Y (*nasakkinsu*)

¹⁰ C₂YZ [*gātham māha*]

¹¹ Dānam is preceded by *loke* in BC₁XYZ, which, however, disrupts the metre of the *gāthā*.

¹² ABZ *issariya abbhutam*; Y *issariyamabbhutam*; C₁ (*isvaryyā abbhutam*); X (*issaya abbhutam*)

¹³ A *sukha-*

¹⁴ BY *aggapuññam*

Aggassa vatthum dadatam aggadhammasamāhito,¹
Devabhūto manusso vā aggam sukhā pamodati.

Sabbakāmadadam² dānam yam³ iccham paripūrati,
Dānam⁴ nidhikumbhūpamam dānam kapparukkhopamam.⁵

Yathā vārivāho puro sabbakālam na khīyati,
Evam dānam dadantassa sabbabhogā na khīyati.

Rājāno ca⁶ corā ca aggim udakam eva ca
Appiyā ca ime pañca na ca bhogā⁷ haranti tam.

Tasmā hi dānam dātābbam dānam daliddabhāriyam,
Dānam tānam⁸ manussassa dānam⁹ nirayamocanam.¹⁰

Dānam saggassa sopānam dānam mokkhapatham varam,
Pavesanāya nibbānam dānam¹¹ dvārasamam matam.

Dānam pavaḍḍhitā bhogā dānam bhogassa dhārayo,
Dānam bhogāni¹² rakkhanti¹³ dānam rakkhanti jīvitam.

¹ AC₂X *aggo dhammo samāhito*; C₁ *aggadhammo samāhito*

² C₂YZ *sabbadā kāmadadam*

³ A omits *yam*

⁴ A omits *dānam*

⁵ X *kapparukkhupamam*

⁶ ABC₂ *ceva*; C₁ omits *ca*

⁷ *Bhoga* is apparently being declined like a feminine noun, here in the accusative plural.

⁸ C₁C₂YZ omit *dānam tānam*

⁹ Z adds *tānam*

¹⁰ A *nirayapamocanam*; C₂ (*nirayavacanam*)

¹¹ Z omits *dānam*

¹² Z *bhogā*

¹³ Here *bhogā* is apparently taken as a neuter noun. If, as suggested by Z, it is taken as a nominative, in agreement with the plural verb, the line reads “Material

Yo yam attani¹ jīvitam mahantam issariyam² labhe,
Mahādhanamahābhogānam³ yam⁴ iccham labhate⁵ sadā.⁶

Rukkhagge⁷ pabbatagge vā antalikkhe vā⁸ sāgare,
Yathā⁹ thitā¹⁰ paṭiṭṭhanti annam pānañ ca¹¹ vatthukā.¹²
Saddhāya dinnam dānam¹³ yam vadanti mahapphalam,¹⁴
Saddhāpubbaṅgamam¹⁵ dānam appakiccam pi yam katam.

Pasannā tisu kālesu labhanti tividham sukhām,
Sukham¹⁶ deti manussesu saggesu paramam sukhām.

Tato ca¹⁷ nibbānasukham sabbam dānena¹⁸ labbhati,
Padesarajjam¹⁹ issariyam cakkavattissirim²⁰ pi ca,

goods protect *dāna*.” While grammatically correct, the more expected meaning would be “*Dāna* protects material goods.” The second foot of the line illustrates a similar confusion about verbal agreement.

¹ Y omits *attani*

² Z [*iscariyam*]

³ YZ [*mahādhanam mahābhogā*]; C₂ omits *mahādhana*; C₂Z add *sadā* here

⁴ Y omits *yam*

⁵ AC₂X *labhati*

⁶ YZ omit *sadā*

⁷ C₂ adds *vā*

⁸ AC₁XYZ *ca*

⁹ Z *yatā*

¹⁰ BC₁C₂X (*thito*)

¹¹ AC₂ *pānañ ca*

¹² C₁ *annapānavatthukā*

¹³ A *dinnam yam dānam*

¹⁴ C₁Z [*mahatphalam*]

¹⁵ ABC₂YZ *saddhāpubbaṅgamam*;

¹⁶ A *sabbam*

¹⁷ YZ omit *ca*

¹⁸ X *sabbadānena*

¹⁹ A [*padesarajja*]

²⁰ Y *cakkavattissirim*

Devarajjam¹ pi saggesu sabbam dānena labbhati.²

Yā manussesu sampatti³ devalokesu yā rati,
Yā ca nibbānasampatti sabbam dānena labbhati.

Yā ca sāvakabodhi ca paccekamunibodhi yā,
Tathāgatassa bodhi yā sabbam dānena⁴ labbhati.

Ye ca buddhā atitesu samudde vālukupamā,⁵
Dānañ ca adhikam katvā sambodhiñ ca labhanti⁶ te.

Evam eva gahapati dānam hi nāmetam mahāguṇam
mahānisamsan ti evam Bhagavā Tuṇḍilagahapatikassa dānānisamsam
desesi.⁷ Dānakathānantaram sīlānisamsam kathetum ārabhi.⁸

Sīlam hi nāmetam gahapati⁹ idhalokassa paralokassa¹⁰
sampattimūlam.¹¹ Sīlasadiso avassayo nāma natthi. Sīlasadiso añño
patiñthā¹² nāma¹³ natthi.¹⁴ Sīlasamam añnam tānam¹⁵ natthi.¹⁶ Sīlasamam

¹ Z *devarajjam pi*

² X omits whole *gāthā*

³ C₁C₂ (*sampattiñ*)

⁴ XY *sabbadānena*

⁵ *Vālukopamā* would be expected according to more standard *sandhi*. ABC₂Z
vattukupamā

⁶ ABC₂XYZ [*labbanti*]

⁷ A omits preceding sentence.

⁸ Z *sīlānisamsam kathetum*; Y (*kathetum*)

⁹ BC₂ omit *gahapati*

¹⁰ YZ *idhalokaparalokassa*

¹¹ C₂ *sampattiñ mūlam*; this may be a contamination from the *pada ānuma*.

¹² B *patiñtho*, a feminine noun apparently taken as a masculine, but an obvious attempt to create some agreement between the noun and adjectives. Emend line to *Sīlasadisā aññā patiñthā ... ?*

¹³ X (*nāmam*)

¹⁴ C₁ omits preceding sentence.

¹⁵ Emend to *tānam* ?

¹⁶ C₁X omit preceding sentence.

añnam ābharaṇam natthi.¹ Sīlasamo añño alaṅkāro² natthi. Sīlasamo³ añño gandho nāma natthi. Sīlasamam añnam kilesamalavisodhanam⁴ natthi. Sīlasamam añnam rūpataram⁵ natthi. Sīlasamam añnam saggārohaṇasopānam natthi. Nibbānanagarappavesanathāya⁶ sīlasamam añnam dvāram nāma natthi.⁷ Sīlasamam añnam nagaram natthi.⁸ Atha kho⁹ Bhagavā Tuṇḍilagahapatikassa sīlānisamsam dassento¹⁰ imam gātham āha:¹¹

Sīlam sukhānam paramam nidānam¹²
sīlena sīlin tidivam payāti,
Sīlam hi saṃsāram upāgatassa
tānañ ca lenañ ca parāyanāñ ca.

Yathā nabham tārāgaṇābhipūritam¹³
visuddhakam candavinā na sobhati,¹⁴
Tathā naro rūpakulavibhājito
yasassi¹⁵ vā sīlavīnā na sobhate.¹⁶

¹ X then inserts: *Sīlam sāman dhānam natthi. Sīlasamam añnam parāyanam natthi.*

² B adds *nāma*; Z [alaṅkāro]

³ C₂ (*sīlānam*)

⁴ Z [*klesamalavisodhanam*]

⁵ AX *abhirūpataram*

⁶ X *nibbānanagarassa pavesanathāya*

⁷ The preceding two sentences may be compared to Vism 10:
Saggārohaṇasopānam aññam sīlasamam kuto,
dvāram vā pana nibbāna-nagarassa pavesane ?

⁸ AC₁W omit preceding two sentences.

⁹ Z [*khe*]; A omits *kho*

¹⁰ C₁ *desento*; Z [*dassente*]

¹¹ C₁C₂YZ [*gātham māha*]

¹² Z *nīdhānam*

¹³ Z *tārāgaṇahi*

¹⁴ B *sobhate*

¹⁵ A *yasassa*; Z [*yasasvā*]

¹⁶ Z *sobhati*

Suddhammake accharadevatā yathā
alamkata tathā vasanti tā sadā,
Purindadevena vinā na sobhate¹
saññātikā sīlavinā na sobhate.²

Yathā kumāro mañimuttabhūsito³
suvatthadhāro⁴ subhagandhavajjito,⁵
Tathā naro dānavibhūsitamāñđito⁶
na sobhate sīlavilepanam vinā.⁷

Yathā vanam chappadapakkhisamguṇam⁸
vasantakāle⁹ kusumehi mañđitam,
Na sobhate¹⁰ kokilavajjitatam¹¹ vinā
yathā pi yo sīlavinā na sobhate.¹²

Yathā gharadārakumārvāśitam
dhanālayam nātīgañenam ākulam,¹³

¹ Z [sobhati]; emend to sobhante ?

² Z [sobhati]; emend to sobhante ?

³ C₁C₂ mañimuttavibhūsito

⁴ C₁C₂ (savatthadhāro)

⁵ Z [suṅgandhavajjito]

⁶ A [dānavisamāñđito], perhaps this is an error for dānavilāsamāñđito, which would be less redundant and fit the metre better; Z vibhūsi, a variant of vibhūsā ?; Z also includes in the sannaya a correction to sīlavibhūsimāñđito.

⁷ BC₁C₂Z add another [na sobhate] here.

⁸ C₁C₂ chappadapakkhim samguṇam

⁹ C₁ vasantakālesu

¹⁰ C₁C₂YZ omit na sobhate

¹¹ Some emendation seems necessary; perhaps kokilakūjitatam ?

¹² C₁Z [omit na]. As it stands, the last foot comes close to being a *locus desperatus*. Perhaps this incomplete line should be emended to tathā pi so silavinā na sobhate, which while still awkward, could be read, “so, indeed, he who is without sīla does not shine.”

¹³ Emend to nātīgañena ākulam or nātīgañanam ākulam, “crowded with a host (or hosts) of relatives ?”

Vinā¹ tivudđhena² na sobhate tathā
guṇo pi yo silavinā na sobhate.

Nagaram yathā naranārīhi pūritam³
hatthīhi assehi samañgibhūtam,
Etam hi raññona⁴ vinā na sobhate⁵
sa bhogavā sīlavinā na sobhate.
Yathā nāgo⁶ balavo⁷ mahanto
Gajuttamo sabba aṅgehi pūrito
Dantena vinā so nāgo⁸ na sobhate
Tathā hi so⁹ surūpino¹⁰ sīlavinā¹¹ na sobhate.¹²

Yathā taļākam¹³ udakena pūritam¹⁴
Haṁsagañānam sañcaritam¹⁵ tathā pi¹⁶
Na sobhate¹⁷ padumuppalam¹⁸ vinā,
Tathā naro rūpakulābhilamkato

¹ C₁YZ [add tathā] before vinā; C₂ (adds yathā)

² YZ uddena; for the three kinds of elder, see PTSD, s.v. vaddha.

³ AC₁C₂XZ [purīta]; B (purīta)

⁴ Apparently from rāja, but it is unclear just what case is intended.

⁵ A visobhate

⁶ A nāgo yathā

⁷ Emend to balavā ?

⁸ C₁C₂YZ omit so nāgo

⁹ Z omits so

¹⁰ X rūpino

¹¹ AB sīlam

¹² C₁ omits the difficult last foot of this verse; to accommodate the requirements of metre, the last foot might be emended to: tathā hi so surūpino sīlavinā, leaving na sobhate implied by syntactical parallels.

¹³ B taļākam, from taļa ?

¹⁴ YZ add [tathā pi]; C₂ adds (yathā pi)

¹⁵ AB [sañcaritā]

¹⁶ YZ omit tathā pi

¹⁷ ABC₁C₂X add sā, a feminine demonstrative pronoun used in place of a neuter ?

¹⁸ BC₁C₂X (padumuppalam)

Na sobhate sīlavivajjito.¹

Dibbehi vaṇṇehi samānarūpino

Alamkato² sabbavibhūsitehi

Annam vinā so na vibhati rūpino,³

Tathā naro dhanadhaññabhogino⁴

Na sobhate⁵ sīlavivajjitenā.⁶

Ye keci sīlam rakkhanti sabbadukkhā pamuccare,

Yathā dīghāyukā honti yāva nibbānapattiyā.⁷

Khaṇena⁸ sīlam rakkheyya⁹ appameyyaphalañ¹⁰ siyā,¹¹

Anantaguṇasamāyuttam¹² sabbabuddhehi vaṇṇitam.

Hinena brahmacariyena¹³ khattiye upapajjati,¹⁴

Majjhimena ca¹⁵ devattam uttamena¹⁶ visujjhati.

¹ C₁ *sīlavajjito*; AB then add *naro*; Y adds *na sobhate*; C₁C₂ add *naro na sobhate*; all of these additions may be attempts to restore some semblance of a metre to this either poorly written or poorly transmitted verse.

² ABX [*alamkata*]

³ Z [*rūpino sīlavivajjitenā na sobhate*]; X (*rūpinā*)

⁴ B *dhanabhogino*; C₁C₂Y omit *tathā naro dhanadhaññabhogino*

⁵ C₂Y omit *na sobhate*

⁶ Y then adds *na sobhate*

⁷ C₁Z *nibbānusampattiyā*

⁸ A [*khaṇne*]

⁹ Z [*rakkheyam*]; C₂ (*rakkhayya*)

¹⁰ AB [omit *phalañ*]

¹¹ AB [add *sīlam*]

¹² C₁C₂ (*anantaguṇasamāyuktam*)

¹³ Y (*brahmacariyēhi*)

¹⁴ C₁ (*upapajjiti*)

¹⁵ X omits *ca*

¹⁶ X (*uttame*)

Pāṇātipātā veramaṇiyā sabbaṅgehi pūritā,¹

Rūpavā sukasampanno dīghāyuko arogino.

Adinnādānā veramaṇiyā pahūtadhanadhaññavā,²

Rājāno ceva corā ca aggim udakam eva ca

Appiyā vā ime pañca asādhāraṇabhogavā.

Kāmesu micchācārā³ veramaṇiyā itthibhāvā pamuccitā,⁴

Sabbaṅgehi sampanno abhayā sukhavihārino.⁵

Musāvādā veramaṇiyā puthupaññā visāradā,⁶

Mukho⁷ ca gandhasampanno amusāmadhurabhāsitā.

Surāpānā veramaṇiyā na ummattā⁸ amohadā,

Hiri ottappasampanno saccavādasurūpitā.⁹

Ebam eva gahapati sīlam hi nāmetam mahāguṇam mahānisamsan¹⁰ ti evam eva gahapati Bhagavā Tuṇḍilagahapatikassa sīlānisamsaṁ kathesi. Puna Bhagavā etad avoca: Yo hi koci purisapuggalo itthī vā puriso vā khattiyo vā khattiya¹¹ vā brāhmaṇo vā brāhmaṇī vā

¹ A [*pūritam*]

² C₂Y *pahūtadhanadhañño*

³ A *micchācāriyā*, Y *micchācāraveramaṇiyā*

⁴ ABX *pamuñcitā*

⁵ Y *sukhasampanno*

⁶ Z [*puthupaññā visāradu*]

⁷ X *mukhe*

⁸ Take *na ummattā* as a crude way of creating the antonym of *ummattā*? or as a mistake for *anummattā*?

⁹ A *saccavādāsurūpitā*; C₁ *surūpito*; C₂ *sabbavādasurūpitā*

¹⁰ C₁ *mahāguṇamahānisamsati*; XY *mahānisamsati* ti

¹¹ BC₁C₂YZ [*khattiyanī*]

gahapatiko vā gahapatānī¹ vā daliddo vā² daliddī vā,³ ekam bhikkhave⁴ rakkhitabbam. Katamam ekam rakkhitabbam? Pāṇātipātā paṭivirato⁵ hoti, Pubbavidehānam rājāno⁶ hoti mahiddhiko mahānubhāvo hoti. Dutiyam pi bhikkhave sīlam⁷ rakkhitabbam. Katamam dutiyam sīlam rakkhitabbam?⁸ Adinnādānam pahāya adinnādānapaṭivirato hoti, Aparagoyāne manussānam rājāno hoti⁹ mahiddhiko mahānubhāvo hoti. Tatiyam pi bhikkhave sīlam¹⁰ rakkhitabbam. Katamam¹¹ tatiyam sīlam rakkhitabbam? Abrahmacariyam pahāya abrahmacariyā paṭivirato hoti, Uttarakurudipassa rājāno hoti¹² mahiddhiko mahānubhāvo hoti. Bhikkhave catuttham pi sīlam¹³ rakkhitabbam. Katamam catuttham sīlam rakkhitabbam? Musāvādam¹⁴ pahāya¹⁵ musāvādā veramaṇiyā paṭivirato¹⁶ hoti, sakalajambudipamanussānam rājāno honti¹⁷ cakkavattirajjasirim paṭilabhati mahiddhiko mahānubhāvo hoti. Bhikkhave pañcamam pi¹⁸ sīlam rakkhitabbam. Katamam? Surāmerayamajjamādaṭṭhānam¹⁹

¹ AC₂ [gahapatini]

² C₁ omits *daliddo* vā

³ Y omits from *gahapatiko* to *daliddi* vā

⁴ BC₁C₂Y Bhikkhave ekam; X ekam sīlam bhikkhave

⁵ A [paṭivira]

⁶ A plural form used for the singular?; similar solecisms are found below.

⁷ C₁C₂Y Bhikkhave dutiyam pi sīlam

⁸ X omits dutiyam sīlam rakkhitabbam

⁹ C₂X honti

¹⁰ YZ Bhikkhave tatiyam sīlam; C₁C₂ Bhikkhave tatiyam pi sīlam

¹¹ ABZ add sīlam here

¹² AC₁C₂ honti

¹³ A Catuttham pi sīlam bhikkhave sīlam; X Catuttham pi sīlam bhikkhave

¹⁴ B (Musāvādā)

¹⁵ AX omit *musāvādam* pahāya

¹⁶ Y (paṭivīraso); there is an obvious confusion in the clause as it stands, since it says the opposite of what must be intended.

¹⁷ BY hoti

¹⁸ AY Pañcamam pi bhikkhave; X (pañcam pi bhikkhave); C₁C₂ (Bhikkhave pañcam pi)

¹⁹ A [°pamādaṭṭha]

pahāya surāmerayamajjamādaṭṭhānam paṭivirato hoti, cātummahārājikānam devānam rājāno hoti¹ tattha mahiddhiko mahānubhāvo devaputto hoti.

Bhikkhave chaṭṭham pi² sīlam rakkhitabbam. Katamam chaṭṭham³ sīlam rakkhitabbam? Vikālabhojanā⁴ pahāya vikālabhojanā paṭivirato hoti, Tāvatimsānam devānam rājāno honti mahiddhiko mahānubhāvo devaputto hoti. Bhikkhave sattam pi⁵ sīlam rakkhitabbam. Katamam sattamam pi⁶ bhikkhave sīlam rakkhitabbam? Naccagītavāditam⁷ pahāya naccagītavāditā⁸ paṭivirato hoti, Yāmānam devānam⁹ rājāno honti¹⁰ mahiddhiko mahānubhāvo hoti.¹¹ Bhikkhave aṭṭhamam¹² pi¹³ sīlam rakkhitabbam.¹⁴ Mālāgandhavilepanam pahāya mālāgandhavilepanā¹⁵ paṭivirato hoti, Tusitānam devānam rājāno honti mahiddhiko mahānubhāvo hoti. Bhikkhave navamam¹⁶ pi¹⁷ sīlam rakkhitabbam. Bhikkhave katamam¹⁸ navamam sīlam rakkhitabbam? Uccāsayanam¹⁹

¹ X honti

² AX Chaṭṭham pi bhikkhave

³ C₂ chaṭṭham pi

⁴ A [Vikālabhojanā]

⁵ AC₂X Sāttam pi bhikkhave; sattamam would normally be expected.

⁶ BC₁C₂ sattam pi

⁷ A [naccagītavāditam]

⁸ AXYZ [naccagītavādiā]

⁹ Y Yāmādevānam

¹⁰ B hoti

¹¹ Y (honti)

¹² BC₁C₂Y aṭṭham

¹³ ABC₁C₂X Aṭṭhamam pi (or Aṭṭham pi, as in previous note) bhikkhave

¹⁴ According to the previous syntactical pattern, a phrase using *katamam* would be expected here. Since the text makes sense without the phrase, however, it is not possible to infer that there is a gap or lacuna here.

¹⁵ AC₁C₂Y [mālāgandhavilepanam]

¹⁶ C₂Y (navam pi)

¹⁷ ABX Navamam pi bhikkhave

¹⁸ ABX Katamam bhikkhave

¹⁹ A uccāsayanamahāsayanam; C₂ uccāsayanamahāsayanānam

pahāya uccāsayanamahāsayanā paṭivirato hoti, Nimmānaratiṇam¹ devānam rājāno² honti mahiddhiko mahānubhāvo hoti. Bhikkhave dasamam³ sīlam⁴ rakkhitabbam.⁵ Bhikkhave katamam⁶ dasasīlam⁷ rakkhitabbam? Jātarūparajatapaṭiggahaṇam⁸ pahāya⁹ jātarūparajata-paṭiggahanā paṭivirato hoti, Paranimmittavasavattinam devānam rājāno honti mahiddhiko mahānubhāvo hoti. Bhikkhave imāni dasasilāni¹⁰ rakkhitabbam, iti imam Satthā¹¹ gātham āha:¹²

Satam hatthi satam assā satam assasarīrathā¹³
Satam kaññā sahassāni¹⁴ āmuttamaṇikuṇḍalā
Ekassa padavītihārassa kalam nāgghanti sośasim.

Dveme kule uppajjanti khattiye cāpi¹⁵ brāhmaṇe
Hine kule¹⁶ na¹⁷ jāyanti sīlam rakkhayidam phalam.

¹ A *Nimmānam ratinam*; X *Nimmākaratinam*; Y *Nibbānaratinam*

² A *rājā*

³ A *Dasasilam bhikkhave*

⁴ C₂ *dasasilam*

⁵ Y *silarakkhitabbam*

⁶ ABXY *Katamam bhikkhave*

⁷ Emend to *dasamam sīlam*?

⁸ B *Jātarūparajatapatiggahanā*; C₁C₂ °*patiggahānam*

⁹ X omits *jātarūparajatapatiggahanam pahāya*

¹⁰ ABC₁C₂X *Imāni dasasilāni bhikkhave*

¹¹ Y (*Sattham*)

¹² Z *evam āha*; perhaps this variant is an instance of contamination from a *pada* *ānuma*, since it agrees with a gloss found in C₂.

¹³ BC₂Z [*assaśarīrathā*]; emend to *assatarīrathā*?

¹⁴ Y omits *sahassāni*

¹⁵ Z *vāpi*; Y *ca*

¹⁶ C₁ *Hinakule*

¹⁷ AY omit *na*

Anantabhogasampannam anantabalavāhanam
Nārivaraṇākiṇṇam sīlam rakkhayidam¹ phalam.²

Hathī assārathā patti senā hi³ caturaṅginī
Samantā parivārenti sīlam rakkhayidam⁴ phalam.⁵
Kaye candanagandho ca mukhe vāyanti uppalam
Sattayojanam⁶ vāyanti sīlam rakkhayidam⁷ phalam.

Mahāpuññā mahātejā mahāpaññā mahāyasā⁸
Mahābalā mahāthamā sīlam rakkhayidam⁹ phalam.

Sīlam ābharanam settham sīlābharaṇam uttamam
Sīlam apāyabhāyajanam¹⁰ sīlam rakkhayidam¹¹ phalam.

¹ B *rakkha idam*; C₁C₂ *rakkham idam*

² A omits this verse.

³ BZ *senāya*; C₁X omit *hi*

⁴ BY *rakkha idam*; C₁ *rakkheyya idam phalam*; C₂ *rakkham*

⁵ AX then add:

*Hemavanto surūpo ca piyā† ca manvaddhati
Pañcakalyānasampanno susaññatanumajjhimā†
Lābhino* sabbabhogaṇam sīlam rakkhayidam phalam*

⁶ Emend to *piyo* or take as an accusative plural?

⁷ The meaning of this pada is unclear — perhaps “because of being (even) moderately well-restrained”.

⁸ Nominative plural used for *lābhī*?

⁹ A *sattayojana*

¹⁰ BC₁YZ *rakkha idam*

¹¹ A omits *mahāyasā*

¹² BC₁C₂ *rakkham*; Y *rakkha idam*

¹³ There is an apparent violation of metre here. A possible emendation which would restore the metre might be *abhayajanam*: “sīla produces a lack of fear (about hell)”, rather than “sīla produces fear about hell.”

¹⁴ BYZ *rakkha idam*; C₁C₂ *rakkham idam*

Candanam tagaram cāpi¹ uppalam attha vassiki²
Etesam gandhajatānam sīlagandho anuttaro.

Dasasilānisamsam³ silakathānantaram saggakathā kathetum⁴ ārabhi. Sacco hi nāmetam gahapati Indo manāpo ekantasukho niccam Sinerumatthake⁵ Tāvatiṁsabhadavane dibbasampattim abhiramanti. Niccam dibbasampattim⁶ abhiramitvā⁷ dibbehi rūpehi⁸ samannāgato dibbehi vatthālamkārehi samannāgato⁹ patimaṇḍitā dibbamālāgandhavilepanehi vibhusitā¹⁰ dibbehi pañcaṅgikaturiyehi sadā pappoṭhitā¹¹ dibbehi naccagītavāditehi nanditā niccam dibbasampattim¹² abhiramanti.

Cātummahārājikānam¹³ devānam āyuppamānam navutivassatasahassāni ettakam pana kālam dibbasampattisukham anubhavanti. Tāvatiṁse¹⁴ devānam pana āyuppamānam pana tisso¹⁵ ca vassakoṭiyo saddhiñ ca vassasatasahassāni honti. Ettakāni¹⁶ āyuppamānāni dibbasampattim¹⁷ anubhavitā abhiramiṁsu.¹⁸ Yāmānam devānam āyuppamānam

¹ X vāpi

² BC₁XYZ [vassikhī]

³ Y silānisamsam; C₂ dasasilānisamsam ti

⁴ A saggakathetum; C₁ saggakathānukathetum

⁵ AZ [Sinerumatthāke]

⁶ C₂Y (dibbasampatti)

⁷ Y anubhavitvā

⁸ BC₁C₂YZ [omit rūpehi]

⁹ A samannāgatā

¹⁰ All manuscripts indicate a full stop here, using a *kundiliya*, although this leaves a sentence with only an implied verb.

¹¹ A pappoyitā; C₁C₂ (pappoṭhitā); X (pappothitā)

¹² AC₁ dibbasampatti

¹³ AY [Cātummahārājikā]

¹⁴ C₂ Tāvatiṁsānam; A [Tāvatiṁso]

¹⁵ Emend to tiṁsā?

¹⁶ Z [ethakāni]

¹⁷ C₁ dibbasampatti; B adds sukhā

¹⁸ Z [abhiraminsu]

cuddasakoṭiyo¹ ca cattālīsavassatasahassāni honti. Ettakam pana kālam dibbasampattim anubhavitvā abhiramissanti. Tusitānam² devānam āyuppamānam sattapaññāsavassakoṭiyo saddhiñ ca vassasatasahassāni honti. Ettakam³ pana kālam⁴ āyūni dibbasukham dibbasampattim⁵ anubhavitvā⁶ abhiramissanti.⁷ Nimmānaratīnam⁸ devānam āyuppamānam dvevassakoṭiyo satāni tiṁsañ ca vassakoṭiyo cattālīsañ ca vassasatasahassāni honti. Ettakāni⁹ pana āyūni dibbasukham dibbasampattim anubhavitvā abhiramiṁsu.¹⁰ Paranimmittavasavattīnam devānam āyuppamānam navavassakoṭiyo satāni¹¹ tiṁsañ ca vassakoṭiyo¹² saddhiñ ca vassasatasahassāni honti. Ettakāni pana āyūni dibbasukham dibbasampattim anubhavitvā abhiramiṁsu. Tattha uppajjivā digharattam¹³ abhiramiṁsu.

Sakkassa devānam Indassa pāsādo¹⁴ pākārehi parikkhittam¹⁵ sāvīthiyā¹⁶ uyyānam sāpokkharanī¹⁷ sākapparukkham¹⁸ sāhatthiyānam

¹ AC₂X [chuddasa-]

² X Tuhitānam; an example of the influence of Sinhala phonology on Pali orthography?

³ X Ettakāni

⁴ X omits kālam

⁵ C₁C₂ dibbam sampattim; Z dibbasampatti

⁶ A then adds abhiramitvā

⁷ X abhiramiṁsu

⁸ A then adds pana

⁹ Z [ettakam]

¹⁰ X omits preceding two sentences.

¹¹ A navavassakoṭisatāni

¹² A then adds [satāyo]; C₂ adds satānitim

¹³ BC₂ (digharattim)

¹⁴ Y then adds hoti

¹⁵ Emend to parikkhito?

¹⁶ A sāvīthi

¹⁷ Z [sāpokkaranī]; emend sā throughout sentence to sa?

¹⁸ ABY (sākapparukkha); C₂ (sākapparukkha)

sāssayānam sārathayānam. Tasmīm¹ yeva pokkharanīye² padumuppalaṁ³ puṇḍarīkañ⁴ ca tale ṛhitam⁵ nānā pupphāni anuvātam paṭivātam vāyanti. Pañcaṅgikaturiyāni niccam ramanīyām karonti. Devehi sabbaturiyāni vādenti⁶ madhurassarena gītasaddena gīyanti⁷ naccan⁸ tā rattim divā pabodhenti.

Tādisam Sakkasukkham pi puññakammaṁ⁹ akarantehi na laddham. Imasmīm yeva loke ye keci kammam karā¹⁰ vā mātāpituposakā dānam dadantā sīlam rakkhantā bhavitā Buddhassa vā Dhammassa vā Samghassa vā ye keci sakkāram karonto¹¹ pūjanīyānam¹² pūjantā vandanitā¹³ puññakammesu appammattāko¹⁴ te sabbe janā tādisam dibbasukham dibbasampattim paṭilabhitvā dīgharattam¹⁵ abhiramiṁsu.

¹ X (*tasmin*)

² Y (*pokkaraniyiye*); emend to *pokkharanīyā*

³ BC₂ (*upphalam*)

⁴ XY (*upphalapuṇḍarīkañca*)

⁵ C₁C₂Z *taleṭṭhitam*

⁶ Vādenti, a causative, is apparently being used as a passive, or perhaps *devehi* should be taken as *deve hi*, with an accusative plural used as a nominative. Some emendation would thus seem appropriate here.

⁷ A *gītayanti*; in both cases a denominative verb form is used instead of the more standard *gāyanti*.

⁸ B *naccan*

⁹ X *puññam kammam*

¹⁰ X *kammakarā*

¹¹ Emend to *karontā*?

¹² YZ *pūjaneyyanam*

¹³ X *vandanīyānam vandantā*

¹⁴ Emend to *appamattā*?

¹⁵ BC₂ (*dīgharattim*)

Evaṁ Bhagavā saggaguṇapaṭisamyuttam¹ dhammadesanam Tuṇḍilassa gahapatiputtassa² desesi.

Puna ayam saggo anicco addhuvo. Sabbe³ pi devā tathā yāvatā sukham ṛthatvā puna puññakkhayā ramanīyyasaggato cavitvā pana puññajātiyam uppajjanti. Tasmā gahapati ayam saggo nāma anicco addhuvo sabbasamkhāresu jigucchikātum yuttam⁴ na heṭṭhāchandarāgo kātabbo. Alām piyāyitum alām tussitum alām vivajjitum vimuḍitum.⁵

Evaṁ Bhagavā saggakathānantaram kāmesu dosam dassetum⁶ ārabhi. Bho gahapati kāme⁷ hi nāmetam mahantam ghoratarām dukkham paṭivadeti. Kāmaṁ nissāya bahusoko bahūpāyaso bahūpaddavo dukkhena sayati dukkhena na parimuccati. Niccam uppekkhaggacitto hoti,⁸ niccam dummuñkho hoti, niccam soko hoti, niccam dasito hoti,⁹ niccam aññehi pīlito hoti, niccam bahudukkho hoti. Kāmena icchā nāma na ciram tiṭṭhanti.¹⁰ Padumupattato¹¹ galita udakam viya hoti khaṇe neva muccati vinassati yevati, asaccabhāvena¹² supinakkupamā kāmā,¹³ attano issariyahāvena araññam dahanam tiṇakkupamā kāmā,¹⁴ aticcaphala-

¹ C₁C₂ *saggaguṇam*; X *saggaguṇā*; C₁C₂YZ [*paṭisamyuktam*]

² B *Tuṇḍilagahapatiputtassa*

³ AX then add *saṅkhāresu jigucchiyakatum*

⁴ BC₁C₂Z [*yuktam*]; emend to *yutto*?

⁵ C₂ *vimucchitum*

⁶ C₁ *desetum*

⁷ ABC₂Y *kāmesu*

⁸ The meaning here is not immediately obvious. I take this clause to mean that *upekkhā* is the best mental state possible in this world, that is, happiness — true happiness — is not possible.

⁹ A omits *niccam dasito hoti*.

¹⁰ BX *tiṭṭhati*

¹¹ A *padumapattakorā*

¹² A [*accabhāvesu*]

¹³ A then adds *tāpana*

¹⁴ A omits *kāmā*

bhāvena¹ sappisirupamā² kāmā, pajjalitabhāvena tiṇakkupamā kāmā, tāpanabhāvena³ aṅgārakāsupamā⁴ kāmā, jīvitaharaṇaṭṭhena halāhalavipamā⁵ kāmā, vilinabhāvena⁶ naccolohupamā⁷ kāmā, pajjalitabhāvena ayogulupamā⁸ kāmā, atekicchabhāvena makkhiganā parivāritavaṇūpamā⁹ kāmā, tathā dukkham eva kevalam.

Duggandhabhāvena¹⁰ pūtiparipuṇṇagaṇḍupamā kāmā, gūthārāsimhi nimuggapuriso viya kāmā, pūtikuṇapesu hatthapavesanapuriso¹¹ viya kāmā, aṅgārakapallesu¹² aṅgulipakkhittapuriso¹³ viya¹⁴ kāmā, evam kāmanissāya¹⁵ imasmim loke¹⁶ yeva ativiyaghorataram¹⁷ dukkhañ¹⁸ ca mahantañ ca vināsam paṭisamvēdenti.¹⁹ Puna tato²⁰ idhalokadukkhan²¹ ca

¹ Z omits *atīccaphalabhbāvena*, XY *anīccaphalabhbāvena*

² Z omits *sappisirupamā*; the compound can be read as “like a lump (Pali: *sira*) of ghee” or perhaps as “like a stream (borrowing Sanskrit *sirā*) of ghee.”

³ Y omits *tiṇakkupamā kāmā, tāpanabhāvena*

⁴ B omits *aṅgārakāsupamā*

⁵ C₁C₂ *halāhalavipamā*

⁶ B *vīnilabhbāvena*

⁷ C₂X *tambalohupamā*. The exact significance of the simile is obscure to me, largely because of the difficulty of *nacca*. Perhaps it should be understood as “like quivering — that is, molten (as is suggested by the variant in C₂X) — metal.”

⁸ AZ [ayogutthupamā]

⁹ B *parivāritanupamā*, Y *parivāritā*, Z *parivāritam*

¹⁰ A [duggandho bhavena]

¹¹ X *hattham pavesanapuriso*

¹² ABC₁XYZ [aṅgārakaphallesu]

¹³ Z [aṅguliparikkhinna]; perhaps *parikhīna* was intended?

¹⁴ Y then adds *puna*

¹⁵ BX *kānam nissāya*; A [*kāmānissāya*]

¹⁶ X omits *loke*

¹⁷ Y *ativiyaghoram*

¹⁸ C₁ *dukkham ca*

¹⁹ XY *paṭivedenti*; C₂ *paṭisamvēdenti*

²⁰ A *tatho*

²¹ C₂ *idhaloke dukkhan ca*

paṭivedetvā¹ puna paraloke mahānirayesu uppajjanti. Tasmim yeva mahāniraye tippakharā kaṭukā vedanā paṭivedenti.

Evam Bhagavā kāmesu dosam dassetvā,² nikhamme ānisamsam kathetum ārabhi. Bho gahapati gharāvāso nāma bahudukkho bahūpāyāso bahupalibodho bahukicchā³ bahukaraniyo bahucintā bahu icchā. Imasmim⁴ yeva gharāvāsesu dukkham eva kevalam, nirayam yeva santikam upanenti,⁵ nibbānamaggassa dūrabhbāvam karoti. Tasmā gahapati gharāvāso nāma jegucchiyam⁶ kātum yuttam,⁷ na tattha chandarāgo kātabbo. Alām nanditum alām piyātum alām virajitum⁸ alām vimuccitum. Yo koci puggalo kāmesu ādīnavañ ca gharāvāsesu dosañ ca disvā puttadarassa⁹ rañjanam chaddetvā gehato nikhamitvā Himavantam pavisitvā¹⁰ brahmacariyam carissati. So puggalo mahantam nibbānasukham¹¹ paṭilabhisati.

Evam Bhagavā gharāvāsesu¹² dosañ ca nikhamme ānisamsañ ca dassetvā nibbānassānisamsam pakāsento: Bho gahapati nibbāyati etam¹³ tasmā nibbānan ti vuccati. Jātijarāvyādhimaraṇadukkham etesam catunnam dukkham nibbāpetiti¹⁴ nibbānam nāma, rāgadosamohamānam

¹ A [paṭivedeti vā ca]

² C₁ desetvā

³ A [bahukicco]

⁴ Emend to *imesu*? or perhaps understand as *imasmim loke*?

⁵ Emend to *upaneti*?

⁶ X *jegucchikātum*; BC₁C₂Z [*jecchiyam*]; emend to *jigucchi*-?

⁷ C₁C₂Z [*yuktam*]; emend to *yutto*?

⁸ X (*viram̄situm*)

⁹ B then adds *chandam*

¹⁰ A [patisitvā]

¹¹ Z *nibbānasukhā*

¹² B *gharāvāse*

¹³ BX (*etam nibbānam*)

¹⁴ B *nibbānam peti*; C₂ *nibbānapeti*; C₁ (*nibbāpenti*)

natthi¹ atthi etesam pañcannam² dosānam nibbānapetūti nibbānam nāma³ ti uccati.⁴ Tasmīm⁵ nibbāne ajātīm ajaram abyadhim⁶ amaram⁷ nibbhayam⁸ na upaddavam.⁹

Sattappavaram¹⁰ ramanīyyatañāñ¹¹ ca nibbānamahānagaram sapākāram sadvāram sāttālakam saparikkhittam savīthi saantarāpanam sakappam sapāsādām¹² satambham sasayanam sapallañkam¹³ sadipapajjalitam¹⁴ samālāgandhavilepanam sapokkharañiyam sajalaparipuñnam savālukam¹⁵ tasmīm yeva¹⁶ pokkharañiyē¹⁷ sapadumuppallakumudapuñdarikam¹⁸ sabhamaram sauyyānam¹⁹ sahamsacakkavākam²⁰ satalākam

¹ C₂ *rāgadosamohamānanatthi*; emend *natthi* to *dīthi* ? or take *natthi* as referring to the view of nihilism, which is generally rejected as a wrong view.

² Emend to *pañcānam* ?

³ X adds *sokadukkhaparidevadomanassa upāyāsādī hi atthi etesā* (emend to *etesam* ?) *dukkhānam nibbānam peti nibbānam nāma*

⁴ A *vuccati*

⁵ B adds *yeva*

⁶ BYZ [*ovyādhim*]; C₁ (*avyādhim*)

⁷ C₂ *amaranam*; A [*anaranam*]

⁸ ABC₁Z [*nibbhaya*]

⁹ B omits *na upaddavam*; emend to *anupaddavam* ?

¹⁰ B (*sattapaddavaram*)

¹¹ Perhaps *ramanīyatāñāñ ca* is intended ?; AC₁C₂XY *ramanīyanan*

¹² C₁C₂Z [*sapāsādham*]

¹³ A [*sapallakam*]

¹⁴ AX_Y *sadipajjalitam*

¹⁵ BC₂Z *savātthukam*

¹⁶ C₂ *ye*; X (*ye so*)

¹⁷ X (*pokkharañi*)

¹⁸ BC₁C₂ (°*upphala-*); AB [°*kumudu-*]

¹⁹ A [*uyyāyanam*]; C₂ (*uyānam*)

²⁰ B *hamsacakkavālam*

jīvarñjīvakasamghā naccāhakokilasuvapotakā¹ madhurakoñcādi sakuna-ganehi² sevitam, evam³ nibbānamahānagarassa⁴ sampattiyo honti.⁵

Tathā nibbānamahānagare⁶ kim tam pākāram ? Khantipārami pākārasadisam. Kim tam sadvāram ? Dānapārami dvārasadisam.⁷ Kim tam saaṭṭālakam ? Samādhi aṭṭālasadisam. Kim tam saparikkhittam ? Mettāpārami⁸ parikkhittapākārāsadisam.⁹ Kim tam savīthi ? Catuvīsatī-samantapadhānam. Kim tam saantarāpanam ? Sattatiñsabodhipakkhiyam antarāpanasadisam.¹⁰ Kim tam sapāsādām ?¹¹ Dasapārami pāsādasadisam. Kim tam satambham ? Abhidhammasattappakarāñatambhasadisam.¹² Kim tam sayanañam ? Nekhammapārami sayanasadisam. Kim tam pallañkam ? Vimuttināñapallañkasadisam.¹³ Kim tam sapadipapajjalitam ?¹⁴ Nāñapadipajjalitasadisam.¹⁵ Kim tam mālāgandhavilepanam ? Saccapārami mālāgandhavilepanasadisam. Kim tam sapokkharañiyam ?¹⁶ Bhāvanā pokkharañisadisam. Kim tam jalaparipuñnam ? Kāruñā sītalajalaparipuññasadisam.¹⁷ Kim tam

¹ BC₁ *naccākokilasuvapotakā*

² A [*sakunagahane vinam hi*]

³ C₂ (*ekam*)

⁴ C₁C₂ *nibbānassa mahānagarassa*

⁵ Y (*hoti*)

⁶ B *nibbānam mahānagare*

⁷ AZC₁C₂XY dānapārami dvāram sadisam

⁸ C₂ *mettāya pārami*; I suspect that this variant is an instance of contamination by a *pada* ānuma.

⁹ Z *parikkhittam pākārasadisam*; BC₁C₂XY *parikkhittam sadisam*

¹⁰ B *antarāpanam sadisam*

¹¹ BZ omit *sa*

¹² Emend to *A bhidhammasattappakarāñatambhasadisam* ?

¹³ C₂ *vimuttināñam pallañkam sadisam*; emend to *Vimuttināñam pallankasadisam* ?

¹⁴ B *sampadipapajjalitam*

¹⁵ Emend to *Nāñam padipajjalitasadisam* ?

¹⁶ AC₂ [*pokkarāñiyā*]

¹⁷ AB *kāruñāsītalajalaparipuñnam sadisam*

sapadumuppalakumudapuṇḍarīkam ?¹ Silam.² Kim tam sabhamaram ? Aggasāvakam³ bhamaraganasadisam. Kim tam⁴ uyyānam ? Viriyam⁵ uyyānasadisam. Kim tam hamsacakkavākam ?⁶ Jātikilesamalavijahitam arahantam hamsacakkavākadijagaṇasadisam.⁷ Kim tam jivamjivakādīsakuṇaganehi sevitam ? Nibbānataṭākasadisam.⁸ Tasmiṃ yeva nibbānagare sattappakaranēhi samvithāravā⁹ hoti ti.

Saccam ekantasukkham eva hoti. Tādisam saggasukkham¹⁰ akatapuññehi na laddham. Kim aṅga pana tathā nibbānanagaram gantum vā pāpunitum vā pavisitum na sakkā¹¹ laddhum. Yena kenaci janā dānena pi yadā puññakammesu pi ratā, te pi janā niyatam eva nibbānamahānagaram gantum vā pāpunitum vā pavisitum vā passitum vā labhissanti. Atha Satthā nibbānamahānagaram vanṇento āha:

Santam panitam amalam sivam abhayam maccutam¹²
Ajaram amataṃ khemam¹³ nibbānam nāma idisan ti

¹ B padumuppalakumudapundarikam

² BC₂ omit silam; A then adds [padumuppalakumudupuṇḍ sadisam], obviously a copyist's error, but one which suggests that the usual pattern in the simile was expected here too.

³ A agge sāvakam; B aggasāvakā

⁴ A then adds sa

⁵ AC₂ viriya

⁶ B (hamsacakkavalākam)

⁷ BC₁ omit arahantam hamsacakkavākadijagaṇasadisam

⁸ Emend to nibbānam taṭākasadisam ?

⁹ Read as samvithārā vā ?; or emend to samvithāravā ?

¹⁰ X saggamukham

¹¹ A [sakko]

¹² Emend to maccutaram ?; or, to keep metre, to madhuram ?

¹³ All manuscripts then add [evam Bhagavā]

Evam Bhagavā anekagunāsamayuttam¹ dhammadesanam Tuṇḍilagahapatikassa desesi. Gahapatiko pi ime acchariyabbhutam² dhammadesanam sutvā Irandaṭī nāma bhariyāya³ saddhim dhammarasam pivitvā pītivegena ubho pi jayampatikā arahattam pāpunimsu. Aññe pi janā bahusotāpattiphalādīni pāpunimsu.

Tuṇḍilovādasuttam.⁴

Chicago

Charles Hallisey

¹ BZ [anekagunāsamayuktam]

² A acchariyabbhutam; C₂ acchariyam abbhutam; Y acchariya abbhutam

³ A [bhariyā]; Z [bharyyā]

⁴ X adds nitthitam; A adds a scribe's colophon: ito cutoham vara jambudipe mālāye (emend to Himālāye ?) hemamayampi kūte, kappāyuko devapatica hutvā meteyyanāthassa sunomi dhammam; B lapses into Sinhala in its ending: Siddhir astu, subham astu, arogyam astu. Tuṇḍilovādasuttam nitthitam. Sadhusadhubuduvemivā.